



## THE FILM

by dawn mermer

The night finally came. I hadn't seen a line like it since I was 10 years old and *Star Wars* hit the theaters. I was looking hot, and I was ready for a hot movie. I walked into the Arlington on Thursday and fought for a seat among thousands. I sat there waiting. The lights went down. A huge spotlight of a Batman emblem soared across the audience and movie house. The crowd went wild. Then the film started, and we were all taken for the rides of our lives.

We were watching **Batman**.

I could tell you about how Jack Nicholson yucked it up with himself on the screen, sometimes for too long, only the way Jack could. Or I could talk about how the choice of Michael Keaton was impeccable because of his presence and his eyes. I don't even want to mention all of the hype surrounding the film or that it made the most money in its opening weekend than any other in history.

I want to discuss a stud — a directing stud — by the name of Tim Burton.

Twenty-nine-year-old Burton went to Warner Bros. with an excellently written script by Sam Hamm about the Dark Knight and basically told them that he was going to put a very unconventional super-hero type in the leading role and get the studio out of debt. Warners, with Burton's *Pee-Wee's Big Adventure* and *Beetlejuice* in mind, said, "Hell, we got nothing to lose because we've been losers for the past five years." And that was the beginning of this beautiful project.

Actors and acting aside, what Burton did to *Batman* was unbelievable. His vision of Gotham city incorporated the sinister darkness from the newer comic books with the bigger and more plastic-than-life sets from the T.V. series.

The result was a setting that matched the bursting personalities of the characters while leaving a filthy taste in the viewer's mouth. Also, combined with Danny Elfman's growling score (and he still makes stupid music in dumb Oingo Boingo!) the legend and harsh presence of the Batman persona and his foes seemed to lurk swiftly and softly against the gray, black and steel of the design.

Yes, I am envious of Tim Burton. Not only because of his youthful talent and great instincts to make the unconventional work, but because he's made a damn swell film that I want to see again.

## THE ALBUM

by jeffrey p. mcmanus

Although Prince's *Batman* soundtrack is only superficially tied into the movie (Danny Elfman wrote the score), it stands alone as yet another typically-uneven yet somehow irresistible offering from Minneapolis' most androgynous funkster.

Bouncy dance songs such as "Partyman" and "Trust" — bread and butter for this artistic demigod of buttock wriggling — carry this album. They don't really carry it *too* far — just enough for you to get down and possibly get back up again. The mechanized drum beats, dangling guitar strumming and breathy melodies certainly won't do much for the hard-core anti-Prince fanatic — this much is given. But if you've got an ounce of soul in you, you gotta spin this one at least once for good measure.

Of course, that "Batdance" thing must be reckoned with. The first single from the album, it is perhaps the only one that never lets you forget exactly what soundtrack you're listening to (since all of the film's principals contribute lines to the tune).

It cannot be denied that Prince's penchant for lapsing into crooning, often howling love ballads is his Achilles' heel. However, the Purple People Pleaser has graced us with two such beauties on the *Batman* soundtrack, "Scandalous" (a just plain awful attempt to regain the nostalgic emotion of his earlier classic ballad "Little Red Corvette") and "The Arms of Orion" (elevated from utter nothingness to slothful mediocrity by the vocal assists of long-time Prince pal Sheena Easton). The two quasi-tunes are such *blatant* VH-1 material you just feel compelled to drink decaffeinated ice tea and bear children while listening to them.

But, for the most part, barring the occasional bout with temporary musical insanity, *Batman* and Prince go together like socks and toe jam, and the result is a sometimes smelly, sometimes warm-and-wonderful collection of bouncy, fleet-footed funk.

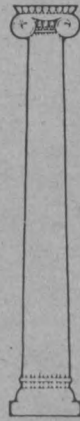




arts



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June 28-July 31: Ginny Brush's latest work, entitled *Panoramic Dialogues*, will be on display until the end of July in the UCSB Women's Center Art Gallery. For this exhibit, Brush interviewed and photographed residents of the Carrillo Retirement Hotel in Santa Barbara, and these portraits will be in the form of a sculptural installation that incorporates audio tapes, cultural artifacts and personal mementos on loan from the residents.

Steven Rickards, assisted by lutenist Dorothy Linell, in an "Evening on English Song." The event is \$6 general admission and \$3 for students, and tickets are available through the UCSB Arts & Lectures Ticket Office.

June 28-August 6: From its permanent collection, the University Art Museum will present a summer exhibition of works documenting the traveling artist entitled *An Eye on the World*. The exhibition will feature works dating from the 16th through the 20th centuries, with an emphasis on a broad range of 19th century photography in commemoration of the 150th

June 28: Tonight at 8 p.m. in Lotte Lehmann Concert Hall the UCSB Summer Sessions Vocal Institute Concert Series will present countertenor

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HONEY

by jeffrey p. mcmanus

I

SHRUNK

THE

KIDS

Although I really went to the theater to see *Tummy Trouble*, I was pleasantly — perhaps frighteningly — surprised by *Honey, I Shrunk the Kids*. Take the kids and go see this. If you don't have kids, that's all the better — steal some kids and go see this because, well, the whole premise of this latest Disney dropping was stolen from about five other movies and TV shows. But oh, with thievery like this, who needs charity?

Not to say that *Kids* ain't a good flick. In its execution, from the popcorn-sized flower pollen particles to its legions of bulbous dead bugs, the film is in orders of magnitude better than its lame commercials let on. It has an incredibly

simple, predictable premise; absent-minded professor turns into Dr. Shrinker, accidentally plunging his teenaged brats into a Huck Finn-like rite of passage through a giant front lawn of hostility and humanity, but not before they encounter a little communion with nature imported directly from *E.T.*, but so what.

Rick Moranis plays the lovable schmuck who places the needs of himself, his profession, and science above those of his family, but the real stars of this thinly-spun yarn are the special effects. Not only do you believe the hormone-laden adolescent suburbanites are teeny-weeny, you want to believe. Go with that in mind, and *Kids* will show you a good time.

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SAME SLIME TIME SA

by jeffrey p. mcmanus

Is it the slime-happiest, spookingly good-time movie of the summer? Well, you certainly couldn't give it the skeletal thumbs-up without some marked reservations. *Ghostbusters II*, the sequel to the mucous-laden 1984 original, has the inherent handicap present in all sequels of Ultra-Original-Brainchildren — you just don't get jolted with the same old dose of wowie-mom-lookit-that-slimeball novelty effects in the sequel as you do in the original. It's kind of sad to say, but we've seen gigantic walking monoliths, we've seen creepy extra-dimensional demigods battling for control of New York (the discriminating demigod must, of course, ask itself — wh? and we've seen lots and lots of levitation. Simply put, this sequel had a tough act to

follow. The sameness in this super stop at the effects — all the writers and production team pitched battle for control of a the-Dickens yet twice-as-read twins William and Henry D mince words — the tykes are to bless their little hearts. That count the spooks and the slim saying) draw your typical nine types to the cinen a like flies to sure, you got your box-office blaughable lead. Dan F ykroyd,



# COMING THIS WEEK



From Ginny Brush's Exhibit Panoramic Dialogues.

anniversary of the birth of photography.

**June 29:** Thursday night at 8 p.m. in Campbell Hall you will get a chance to see actor *John Malkovich* bigger than life in **Dangerous Liaisons**. He's so cool in this period film that even the dudes will be ogling over him instead of Michelle Pfeiffer, babe extraordinaire.

**June 30:** The **Essex String Quartet**, one of the country's most successful young string ensembles, will perform the first of three concerts this Friday at 8 p.m. in Lotte Lehmann Concert Hall. The program will include Mozart's Quartet in D minor, Schubert's Quartettsatz in C minor, Dvorak's in F Major and

Ravel's Quartet in F.

**July 2:** Australia's comedy documentary **Cane Toads** will be part of the International Cinema series to be shown at 8 p.m. in Campbell Hall. The film tells the tale of Australia's love-hate relationship with, well, toads. Also showing will be three award-winning shorts by Jane Campion.

**July 3:** Direct from the Bronx and brought to you by KCSB is **24-7 Spyz**. This Living Coloureseque band will be performing at the Ventura Theatre at 8 p.m. with the *Slammin' Watusis*, and tickets are available at the Ventura Theatre box office or at Heck Music.

## TUMMY TROUBLE

by jeffrey p. mcmanus

The animated short preceding *Honey, I Shrank the Kids*, is every bit as good as the first ten minutes of its predecessor, *Who Framed Roger Rabbit* — without the muddling molasses of a plot, or frail, uptight live-action characters to muck things up. *Tummy Trouble* features all the violent, eyeball-popping, cranium-splitting cartoon chaos we have come to expect from the Spielberg/Disney gnomes that put the "animate" back in animation.

*Tummy Trouble* once again pits the lovable, salivating, highly undermerchandised Roger Rabbit in the role of babysitter to the precocious,

perennially Pampers-clad Baby Herman. But the most welcome sight in this Spielberg-Disney collaboration was the gratuitous inclusion of Rabbit's wife Jessica, looking as shapely and lust-inspiring as ever in the role of a voluptuous, nipple-wielding nurse. If there were Oscars for 'toons, Jessica Rabbit would take the prize hands-down as the best-supported *something*, that's for sure. But the underlying success of the Roger Rabbit experience is most certainly the animated action. From flying swarms of syringes, to exploding piles of anesthetic, to the rubberized rantings of everyone's new favorite Rabbit, the film barely but undeniably whets the appetite for more. Sequel! Sequel!

*Jeffrey P. McManus*  
Tom Falco  
Jeffrey P. McManus



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## CHARLES DICKENS' Little Dorrit

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"Dorrit's Story": July 2 (Sun.) at 7:30, July 7-13 TBA

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## SAME GHOST CHANNEL

This supernatural outing doesn't have all the original cast members, but the team have reunited to depict a sequel of a slimy, gurgling, cute-as-a-button baby boy (played by Henry Deutchendorf). Let's not forget the *real* stars of this show, the ghosts. That is, of course, if you don't mind the slime, which (it goes without saying) is a nine-to-twelve-year-old male who flies bingo-boy Bill Murray in a ghostly, also doing what he does

best, playing something between Dan Rather and a petrified bookend. Ditto with mature, incredulous love interest Sigourney Weaver. But all the humans pale in comparison to the rock-'em, sock-'em spiritual skullduggery that made the original chapter of this goofy saga such a blast.

A pleasant surprise in this outing was the inclusion of a bigger, better performance by perennial straight man Harold Ramis. From his electrified hairdo to his multisyllabic musings on the apocalypse, Ramis adds an undeniably comic/cerebral edge to *Ghostbusters II*. He's dang funny, darn him, and if the rest of the world only knew it, we'd be in a much better place today.

<b>METROPOLITAN THEATRES</b> Movie Hotline 963-9503		<b>GOLETA CINEMA</b> 6050 Hollister Ave., Goleta 457-8444 Indiana Jones... (PG13) 12, 2:30, 5, 7:30, 10 No passes or group sales Star Trek V... (PG) 12:45, 3, 5:30, 8, 10:15 No passes or group sales
<b>SANTABARBARA</b> <b>ARLINGTON</b> 1317 State St., S.B. Batman (PG13) 11:45 am, 2:20, 5, 7:50, 10:20 No passes or group sales GRANADA 1216 State St., S.B. Indiana Jones and the Last Crusade (PG13) 12, 2:35, 5:20, 8:10, 10:45 No passes or group sales Field of Dreams (PG) 1, 3:10, 5:25, 7:50, 10:15 Star Trek V: The Final Frontier (PG) 12, 2:20, 4:50, 7:20, 9:50 No passes or group sales	<b>FIESTA FOUR</b> 916 State St., S.B. DOUBLE FEATURE! Honey I've Shrank the Kids (PG) 12:30, 2:45, 5, 7:45, 9:50 No passes or group sales Tummy Trouble (G) AN ANIMATED SHORT 12:30, 2:45, 5, 7:45, 9:50 No passes or group sales Ghostbusters II (PG) AT FIESTAS II, III & IV 12:30, 1:15, 2:45, 3:30, 5, 6, 7:30, 8:30, 10 No passes or group sales	<b>GOLETA</b> 320 S. Kellogg Ave., Goleta 457-8444 DOUBLE FEATURE! Tummy Trouble (G) AN ANIMATED SHORT 1:15, 3:15, 5:15, 7:15, 9:15 No passes or group sales Honey I've Shrank the Kids (PG) 1:15, 3:15, 5:15, 7:15, 9:15 No passes or group sales
<b>SWAP MEET!!</b> 907 S. Kellogg, Goleta 964-9050 Wednesday Evenings 4:30-10 pm EVERY SUNDAY 7 am to 4 pm	<b>RIVIERA</b> 2044 Alameda Padre Serra Little Vera 5, 7:20, 9:35 No passes or group sales <b>PLAZA DE ORO</b> 349 Hitchcock Way, S.B. Dead Poet's Society (PG) AT BOTH THEATRES 2:35, 5:10, 7:50, 10:20 No passes or group sales	<b>FAIRVIEW</b> 251 N. Fairview, Goleta 967-0128 Batman (PG13) 12, 2:30, 5:10, 8, 10:30 No passes or group sales Ghostbusters II (PG) 12:50, 3, 5:15, 7:30, 9:50 No passes or group sales
<b>SANTA BARBARA TWIN DRIVE-IN</b> DOUBLE FEATURES!! Field of Dreams (PG) 9 Midnight Run (R) 10:50 See No Evil, Hear No Evil (R) 9:15 Pink Cadillac (PG13) 11:05		<b>SANTA BARBARA TWIN DRIVE-IN</b> DOUBLE FEATURES!! Field of Dreams (PG) 9 Midnight Run (R) 10:50 See No Evil, Hear No Evil (R) 9:15 Pink Cadillac (PG13) 11:05
All programs, showtimes & restrictions subject to change without notice		
<b>Shows Starting Friday, June 30:</b>		
<b>Arlington</b> Batman (PG13) 11:45, 2:20, 5, 7:50 No passes or group sales <b>Granada</b> Star Trek V... (PG) 12, 2:20, 4:50, 7:20, 9:50 No passes or group sales Field of Dreams (PG) 1, 3:10, 5:25, 7:50, 10:15 Indiana Jones... (PG13) 12, 2:35, 5:20, 8:10, 10:45 No passes or group sales <b>Plaza de Oro</b> Dead Poet's Society (PG) At both theatres 2:35, 5:10, 7:50, 10:20 Sat & Sun also 12 No passes or group sales	<b>Fiesta IV</b> Karate Kid III (PG) 1, 3:15, 5:30, 8, 10:15 No passes or group sales Ghostbusters II (PG) 1:15, 3:30, 5:45 7:30, 9:15, 9:45, 10:15 No passes or group sales Friday at Midnite Rocky Horror Picture Show (R) DOUBLE FEATURE Tummy Trouble (G) 12:45, 3, 5:15, 7:45, 9:50 No passes or group sales Honey, I Shrank the Kids (PG) 12:45, 3, 5:15, 7:45, 9:50 No passes or group sales <b>Goleta</b> DOUBLE FEATURE Honey I Shrank the Kids (PG) 1:15, 3:15, 5:15, 7:15, 9:15 No passes or group sales Tummy Trouble (G) 1:15, 3:15, 5:15, 7:15, 9:15 No passes or group sales	<b>Cinema</b> Star Trek V... (PG) 12:45, 3, 5:30, 8, 10:15 No passes or group sales Indiana Jones... (PG13) 12, 2:30, 5, 7:30, 10 No passes or group sales <b>Fairview</b> Ghostbusters II (PG) 12:50, 3, 5:15, 7:30, 9:50 No passes or group sales Batman (PG13) 12, 2:30, 5:10, 8, 10:30 No passes or group sales <b>S.B. Drive-In</b> DOUBLE FEATURES Star Trek V... (PG) 9:15, F, S, & M also 12:40 am No passes or group sales The Naked Gun (PG13) 11:10 Karate Kid III (PG) 9: F, S, & M also 12:40 am No passes or group sales Troop Beverly Hills (PG) 11:00



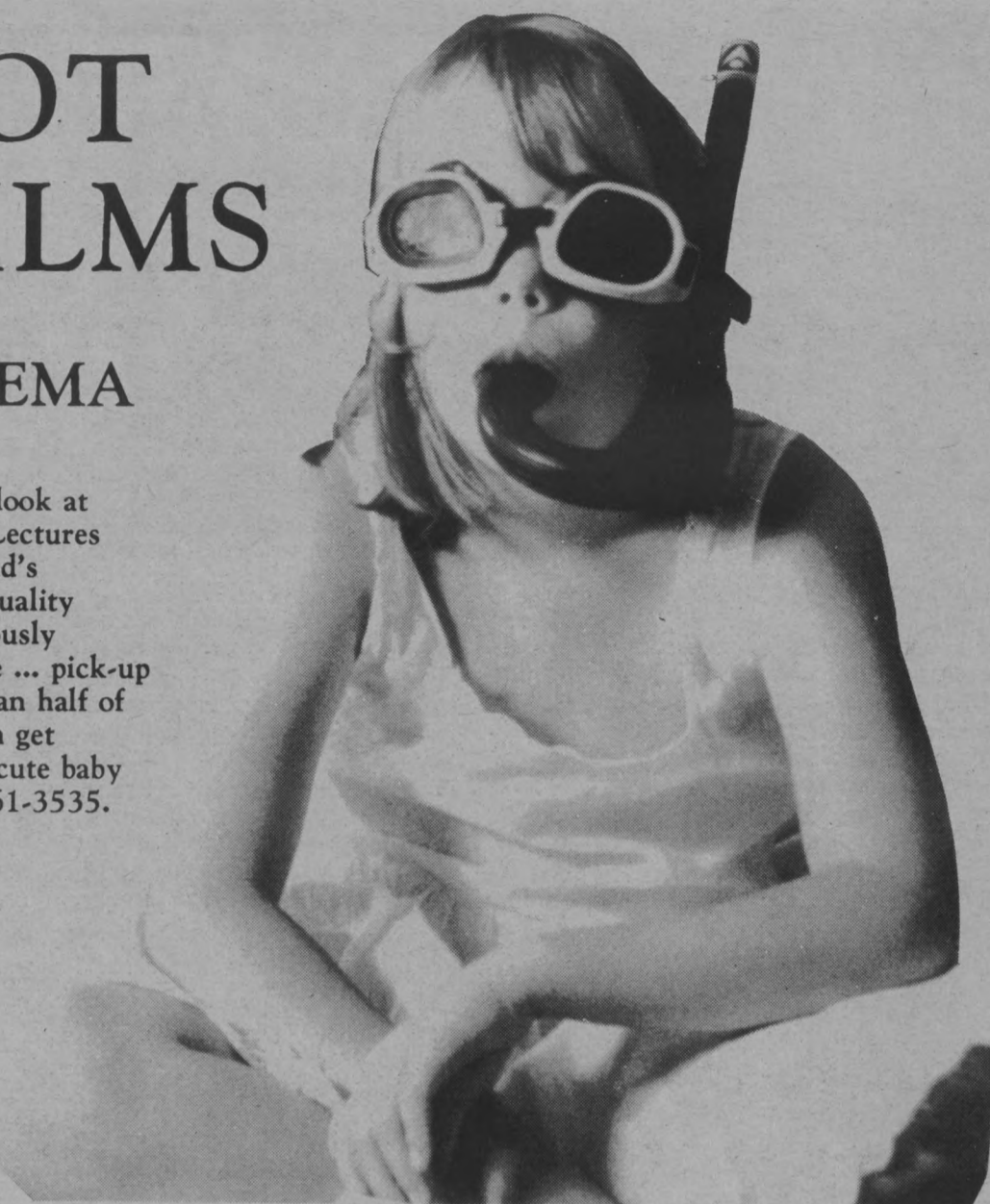
# HOPPIN' HOT SUMMER FILMS

## INTERNATIONAL CINEMA SERIES

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From one of Jane  
Campion's short films



### Dangerous Liaisons

Thursday, June 29

This seductive and savagely witty film has stunned audiences with its dazzling psychological twists and shocking resolutions. Directed by Stephen Frears (*Prick Up Your Ears*), it features the brilliantly nimble and erotic gamesmanship of actors Glenn Close and John Malkovich. Winner of three Academy Awards including best art direction and costume design. (United States, 1988, 123 min.)



### Cane Toads and Jane Campion Shorts

Sunday, July 2

The cane toads are coming! They're ugly; they're voracious; they're unstoppable! Mark Lewis' riotously funny documentary on Australia's love-hate relationship with this amphibian pest is like a meeting of Monty Python and *National Geographic*. (Australia, 1988, 43 min.) This light-hearted all-Australian show is rounded out with three award-winning shorts by Jane Campion. *Passionless Moments* (1984, 12 min.), *Peel* (1982, 9 min.), and *A Girl's Own Story* (1984, 27 min.)



### The Unbearable Lightness of Being

Thursday, July 6

This philosophical lovers' story is based on the fragmented and meditative novel by Czech emigré Milan Kundera. Set in Prague, 1968, director Philip Kaufman's (*The Right Stuff*) film tells the playfully ironic story of an epic womanizer's erotic triangle and the struggle between commitment and spontaneity. Daniel Day-Lewis (*My Beautiful Laundrette*) stars. (United States, 1988, 172 min.)



### Half of Heaven

Sunday, July 9

With the sly wit, intelligence and unpredictability of this film, comes an unexpected appreciation of the power, beauty, tenacity and mysteries of women. Angela Molina stars as the powerful and compelling heroine who rises from poverty to the highest circles of postwar Madrid in Manuel Gutierrez Aragon's divinely entertaining film where the institution of the family prevails. (Spain, 1987, 137 min.)



### Alice

Thursday, July 13

Jan Švankmajer's surreal combination of the real and the animated is no ordinary telling of the classic Lewis Carroll tale *Alice in Wonderland*. By exploring the dark undercurrents of the story, this Czech animator creates an enchanting but sinister dream that combines Disney and Buñuel. Note: this film is *not* suitable for children. (Switzerland, 1988, 84 min.)



### I've Heard the Mermaids Singing

Sunday, July 16

With a whimsical and exuberant excursion into the realm of eccentricity, Patricia Rozema's film has a fresh and funny charm that magnifies human emotions. The heroine Polly stumbles in perpetual embarrassment and confusion through a reality that seems much more alien and unsettling than her vivid fantasies. (Canada, 1987, 81 min.)



### The Funeral

Thursday, July 20

This film's wry and poignant subject is a family's three-day adventure/endurance of a traditional Buddhist funeral. Although the film's insights are frequently hilarious, director Juzo Itami (*Tampopo*) is concerned with the ambivalent relationship of modern Japan to its traditional past and the question of how we all confront our mortality. (Japan, 1984, 124 min.)



### Frida

Sunday, July 23

Director Paul Leduc's vibrantly colored images capture the shocking power of the artistic vision of Mexican painter Frida Kahlo. The return screening of this film celebrates the passion, flamboyance and gallantry of Latin America's greatest woman artist, political activist and feminist whose festive and macabre paintings reveal a never ending quest for a transcription of herself. (Mexico, 1987, 108 min.)



### Evening Bell

Thursday, July 27

Set at the end of WWII, this film follows a battle-hardened band of five Chinese soldiers struggling across a remote landscape wracked by post-armistice horrors. Wu Ziniu's tension-filled stand-off and forbidding subject is transfused with humanity as stunning images are counterpointed with the actors' wrenching performances. (People's Republic of China, 1987, 90 min.)



### The Way of the Lotus

Sunday, July 30

Based on the controversial novel *Viragaya* (Non-Attachment) by Martin Wickramasinghe, this insightful and philosophical film explores the inner anatomy of Sinhalese culture. Tissa Abeyeskara directs this film about Aravinda, a man whose name translates as Lotus which symbolizes his struggles between the simultaneous attachment to and detachment from life. (Sri Lanka, 1987, 140 min.)

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